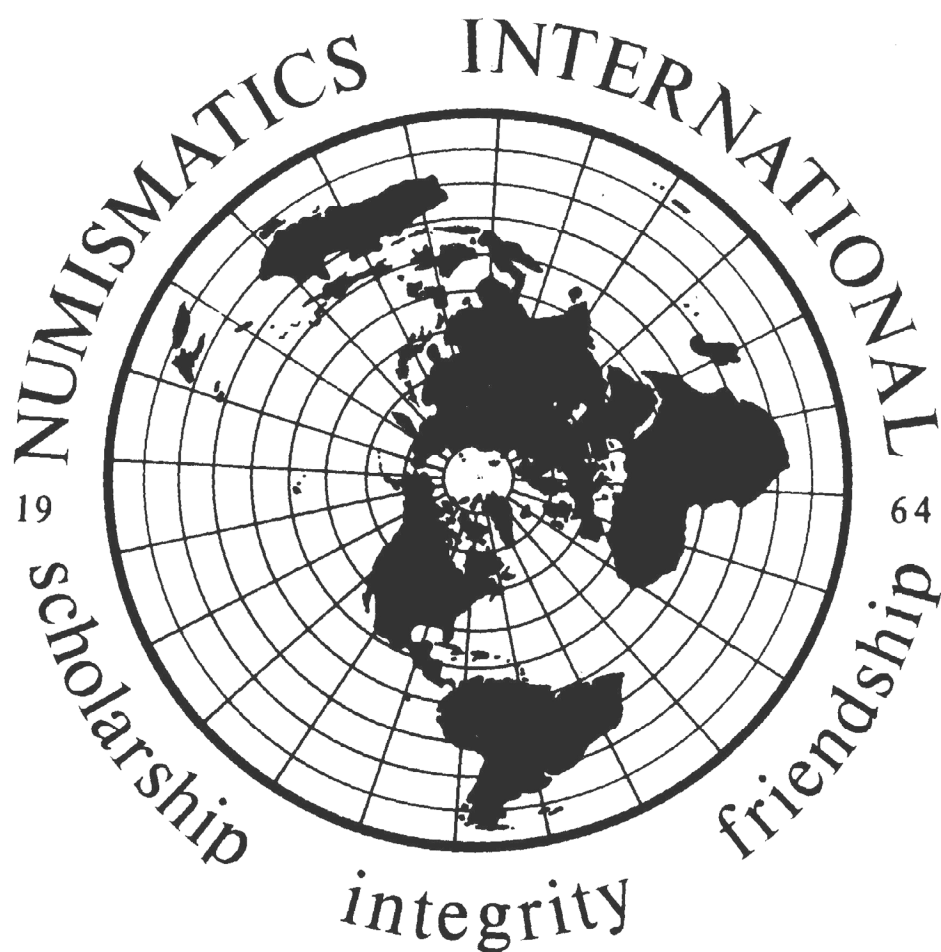


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Nero—Macellum Magnum CNG

The Macellum Magnum was Nero's great provision market, probably dating from AD 59. This magnificent structure, originally occupying the middle of a square lined with porticoes and shops, was located on the Caelian Hill. During the turbulent fifth century AD, the building fell into partial ruin, until it was transformed into the church of St. Stefano Rotondo under Pope Simplicius (468-482).



NERO. AD 54-68. AE Dupondius, 13.37g. Lugdunum (Lyon) mint. Struck circa AD 65. "NERO CLAVD CAESAR AVG GER P M TR P IMP P," laureate head right / "MAC AVG, S C" on either side of steps, facade of the Macellum Magnum. Nude male statue standing facing within cylindrical arched tetra-style entrance set on tiered base with central staircase; upper tri-style story surmounted by ornate conical dome; ornate gating in columns; two-story, tri-style porch on either side; columns with one arch on right wing; upper story garlanded.



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St. Augustine of Hippo

Bob Forrest NI #2382

His mother at one time had a drinking problem. His father was a cantankerous womanizer. He himself was a dissolute youth with a passion for "frivolous spectacles," who used to cheat to win at sports, who stole for kicks, and who "ran wild in the shadowy jungle of erotic adventures."¹ He lived in sin for fifteen years with a woman of inferior social status, had an illegitimate son by her, and then sent her packing when it was time to further his career by marrying a bride more "suitable" for his station in life.

All an unlikely setting for sainthood, to be sure; yet he was destined to become the great St. Augustine. His mother conquered her early drinking problem, and went on to become St. Monica; and though neither his father nor his son went on to achieve sainthood, in the case of the latter it was no doubt because the pious youth died at the tender age of seventeen,² and in the case of the former, well, thanks to his wife, he did at least die a baptized Christian.

All this is told in St. Augustine's justly famous *Confessions*, and though my opening paragraph is, if you like, a "tabloid press" summary of events, nevertheless the details *are* all there, self-confessed, for all to see.³ It has been said that Lord Byron was "writing nonsense" when he wrote in *Don Juan* of St. Augustine's:

...fine Confessions,
Which make the reader envy his transgressions.

Although I wouldn't go so far as to refer to the youthful St. Augustine as "a rake" exactly, I sometimes feel the pendulum has swung too far the other way when a pious minded commentator somehow contrives not to mention that mistress of fifteen years!⁴ I sometimes wonder if the Saint himself would not have listened to his pious commentators with quiet patience, then winked knowingly in Lord Byron's direction when the pious commentators weren't looking!

Augustine was born in AD 354 in Tagaste, North Africa. His father, Patricius, was a

¹ *Confessions* II.i. The translation used here is that of Henry Chadwick (1991).

² Elizabeth Hallam, in her book *Saints* (1994), p. 64, does refer to the son, Adeodatus, as "a future saint," but I think she has confused him with a couple of other saints of the same name.

³ For Monica's drink problem and her unfaithful and ill-tempered husband, see IX.viii-ix; for the frivolous spectacles and cheating at sport, see I.xix; on stealing for the sake of it, see II.vi; on the girl from Carthage, whom he does not name, see IV.ii for the beginning of the relationship, and VI.xv for its end; on his son, see VI.xv and IX.vi. There is one other sin that should today be added to the list—sexism—for Augustine wrote, in his *Literal Commentary on Genesis*, that "if God had wanted Adam to have a partner in scintillating conversation he would have created another man..." (Chadwick's introduction to his translation of *Confessions*, p. xviii). However, since the saint lived long before Equal Opportunities came along to show us all the Paths of True Righteousness, this isn't usually held against him....

⁴ The quote from *Don Juan* is from Canto I, verse 47, and the dubbing of Augustine as "a rake" is from the notes on the poem in the 1957 Oxford University Press edition of *The Poetical Works of Lord Byron* (p. 910). It is Ernest Leigh-Bennett's *Handbook of the Early Christian Fathers* (1920) which accuses Byron of writing nonsense (p. 308) and which omits to mention Augustine's concubine, though it does refer to "the illegitimate child of his extreme youth, Adeodatus" (p. 316).

pagan, his mother, Monica, a Christian. In spite of his mother's best intentions, he was a wayward youth, and drifted away from her Christian influence. Despite his wayward side, he studied rhetoric at the University of Carthage, and developed a keen interest in philosophy—not the first student with a brilliant mind combined with a sense of fun and an eye for the ladies! In about AD 373 he drifted into Manicheism, an heretical doctrine, in which he was a believer for about nine years. In 383 he opened a school of rhetoric in Rome, but the year after abandoned this for a professorship in Milan. By now he was disillusioned with Manicheism and had drifted, via the Academics, into Neoplatonism. By 386, under the influence of Bishop Ambrose, he had been drawn to Christianity. Only one thing held him back from conversion: his "sexual habit,"⁵ as he called it, his "disease of lust."⁶ After all, St. Augustine is also remembered for the famous prayer: "Grant me chastity and continence, but not yet."⁷

As indicated in the opening paragraph, when Augustine was seventeen years old, he began to cohabit with a Carthaginian girl of much lower social standing than his own. They stayed together, faithfully, for fifteen years until, in Milan, if Augustine's career ambitions were to be realized, his concubine had to go, and he needed to take a wife of his own social class. So it was that his concubine was packed off back to Carthage—a source of great sadness to both of them, it seems, but social conventions had to prevail, then as now, in "high society." It was Monica who lined up a suitable bride for him, albeit two years below the minimum marriageable age of twelve years, as decreed by Roman law!⁸ With two years to wait, as it were, he took a mistress....⁹

Augustine's life at this period was an earnest battle between his urge to know God and become a Christian, and "the chain of sexual desire" and "the slavery of worldly affairs"¹⁰—what he called "a struggle of myself against myself."¹¹ The struggle was resolved when one day he seemed to hear a voice saying, "Pick up and read."¹² Taking it as a divine command, he picked up the gospels and read the first passage on which his eyes fell. It was *Romans* 13:13-4:

Not in riots and drunken parties, not in eroticism and indecencies, not in strife and rivalry, but put on the Lord Jesus Christ and make no provision for the flesh in its lusts.

His social aspirations and worldly ambitions were abandoned; his sin of lust conquered (though he was later to complain of erotic dreams!);¹³ his marriage plans abandoned. He was baptized in Milan at Easter in AD 387 at the age of thirty-two.

⁵ VII.xvi.

⁶ VIII.vii.

⁷ VIII.vii.

⁸ VI.xiii.

⁹ VI.xv.

¹⁰ VIII.vi. As *The Oxford Dictionary of the Christian Church* puts it: "the only thing that held Augustine back was his inability to live in continence."

¹¹ VIII.xi.

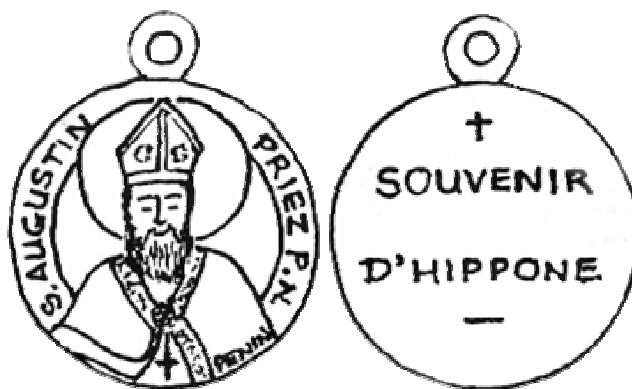
¹² VIII.xii.

¹³ X.xxix.



The rest of St. Augustine's life story does not much concern us here, save to say that he went on to become the Bishop of Hippo in North Africa and a Doctor of the Church (this latter being a title accorded only to theologians of outstanding merit, Augustine being one of the most esteemed group of four). Rather it is Augustine's long battle to find God and his late entry into the Christian faith that concerns us, for it is this which relates to the text on the reverse of the bronze medal depicted here: SERO TE AMAVI PVLCHRITVDO TAM ANTIQVA ET TAM NOVA, meaning, "Late have I loved thee, O Beauty so old and yet so new." This is, as the reader might by now expect, a quotation from Augustine's *Confessions*.¹⁴ The obverse of the medal depicts the saint, the legend alluding to his title of "Doctor of the Church". The medal is signed, on the obverse, "L.PENIN A LYON," thus dating it to the 1860's.

Addendum



The French medal pictured here, 1-1/2 times actual size, is silvered brass. Its obverse depicts St. Augustine, and as its reverse legend indicates, it is a souvenir of Hippo, the city in North Africa of which St. Augustine was bishop. By coincidence this medal, like that pictured in the main body of the article, is also by Penin.

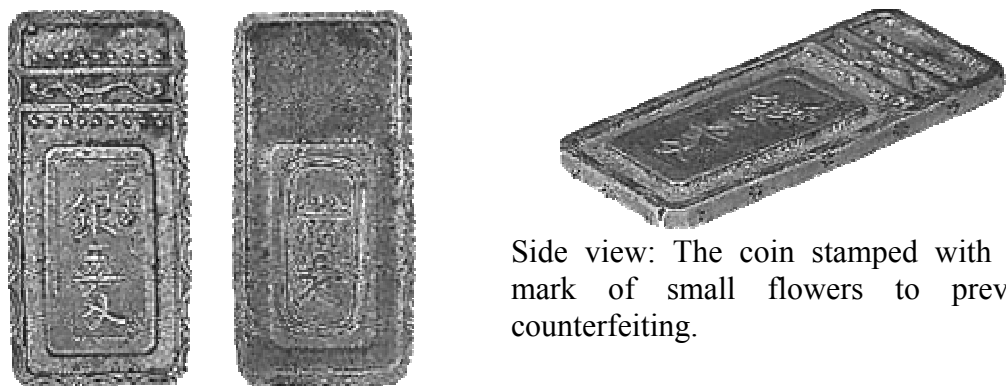
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¹⁴ X.xxvii.

Silver Coins after the Meiwa Period (1764-1771)

The Transformation of Silver Coins

Kenjiro Yamaguchi, Institute for Monetary and Economic Studies, Bank of Japan

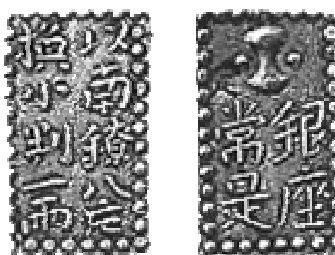


Side view: The coin stamped with the mark of small flowers to prevent counterfeiting.

Meiwa Gomomme-gin (1765)

45mm × 21mm approximate

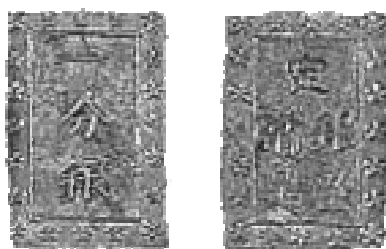
Mass 18.75g, Fineness: 0.46



Meiwa Nanryo Nishu-gin (1772)

26mm × 15mm approximate

Mass 10.1g, Fineness 0.98



Side view

Image tenpo1bugin_yoko

Tempo Ichibu-gin (1837)

23mm × 16mm approximate

Mass 8.6g, Fineness 0.99

The Tokugawa Shogunate issued coins by weight (*cho-gin* and *mameita-gin*) after coming to power. In the latter half of the 18th century, it began to issue coins of fixed weight and value, paving the way for gold-coin units. Following the issue of the Meiwa Nanryo Nishu-gin in 1772, coins of fixed weight circulated not only in Edo, where the people (especially large-scale merchants) were accustomed to using gold coins, but also in the Kansai region, where currencies by weight were used exclusively.

Tokugawa Ieyasu carried out the unification of the currency system in line with his policy of national suppression. Because people in western Japan, centered in Osaka, were accustomed to use coins as a means of settlement, the shogunate had no alternative but to permit the practice and supply silver coins. As reflected in the phrase "Gold in Edo, silver in Osaka," both gold and silver coins were employed in the currency system of the Edo Period (1603-1867), with payment for goods settled in gold coins with fixed weight in units of *ryo*, *bu*, and *shu* in the Kanto region, and silver coins by weight in units of *momme*, *fun* and *rin* in the Kansai region.

From the second half of the 18th century, however, dependence on consumer goods from Osaka decreased with the development of the economic region surrounding Edo. As a result, it became less important to the shogunate to permit the use of currency by weight as a means of exchange. In these circumstances, the government issued the Meiwa Gomomme-gin in 1765. This silver coin of fixed weight was equal in fineness (46 percent) to other silver coins in circulation during the period—for example the Genbun Cho-gin and 12 pieces of the Meiwa Gomomme-gin were exchangeable for one ryo of gold coins under the official exchange rate (one ryo of gold coins equaled 60 momme of silver coins). As the issuance of silver coins of fixed weight meant the loss of an opportunity to profit from exchange rate fluctuations and fees gained from clipping, however, it was quite difficult to gain the full cooperation of moneychangers. Consequently, the circulation of the Meiwa Gomomme-gin dwindled, and the coin was recalled two years after its issuance.

In 1772, the shogunate began issuing the Meiwa Nanryo Nishu-gin. This coin, equivalent to two shu of gold, was the first silver coin of fixed weight based on gold-coin units. (Although the term "two shu" was not engraved on the face of the coin, it was possible to exchange eight pieces of Meiwa Nanryo Nishu-gin for one koban piece). Made of nearly pure, high-quality silver, the Meiwa Nanryo Nishu-gin excelled in fineness, but in terms of the official exchange rate its actual value was less than two shu of gold.

Having learned from its issuance of the gomomme-gin, the shogunate established various preferential measures to promote the circulation of the Meiwa Nanryo Nishu-gin, such as lending the coins to moneychangers at no interest in three-year installments, with no collateral. Subsequently, the volume of issuance and circulation of silver coins of fixed weight began to exceed that of coins by weight. Following the issuance of the Meiwa Nanryo Nishu-gin, silver coins gradually became a supplementary currency to gold coins, with seven types of silver coins of fixed weight issued before the end of the Edo Period.

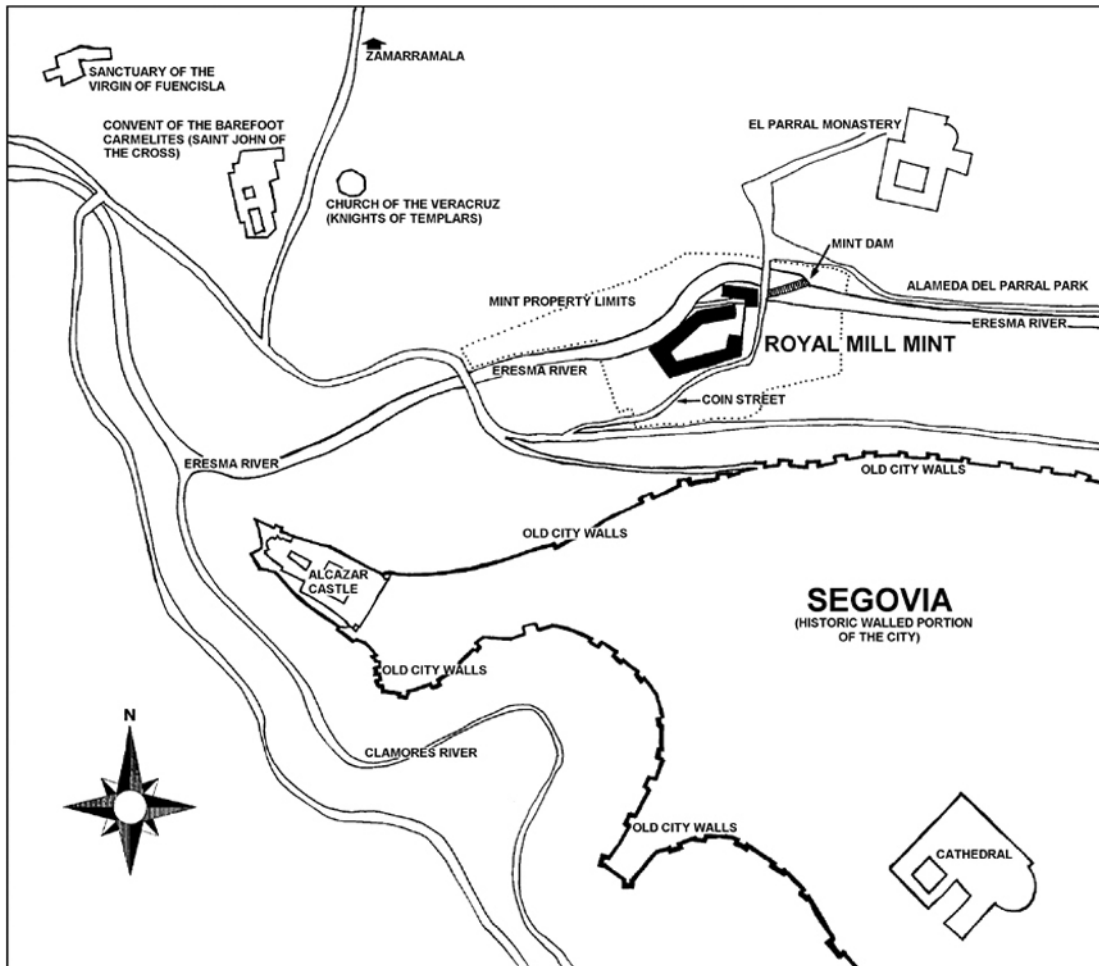
Because of the large volume of cho-gin that was melted down for the minting of silver coins of fixed weight, approximately 90 percent of silver coins issued consisted of silver coins of fixed weight after the 1830s. Despite the drastic drop in silver coins by weight, the value of goods was still measured in units of silver weight called *ginmedate* (denomination in silver) in Osaka. This unusual differential between the measured value of the currency and the actual means of payment employed continued up until the time of the Meiji Restoration in 1868.

All images courtesy of Currency Museum, Institute for Monetary and Economic Studies, Bank of Japan.

History of the Segovia Mint

Glenn Murray

The Royal Mill Mint is located at 2,985 feet of elevation, on the northwestern edge of the city of Segovia, Spain, immediately outside the walled portion of the city, on the left bank of the Eresma River, approximately 500 feet from the Parral Monastery and 1,000 feet from the famous Alcazar castle, which looms overhead.



The Old Segovia Mint

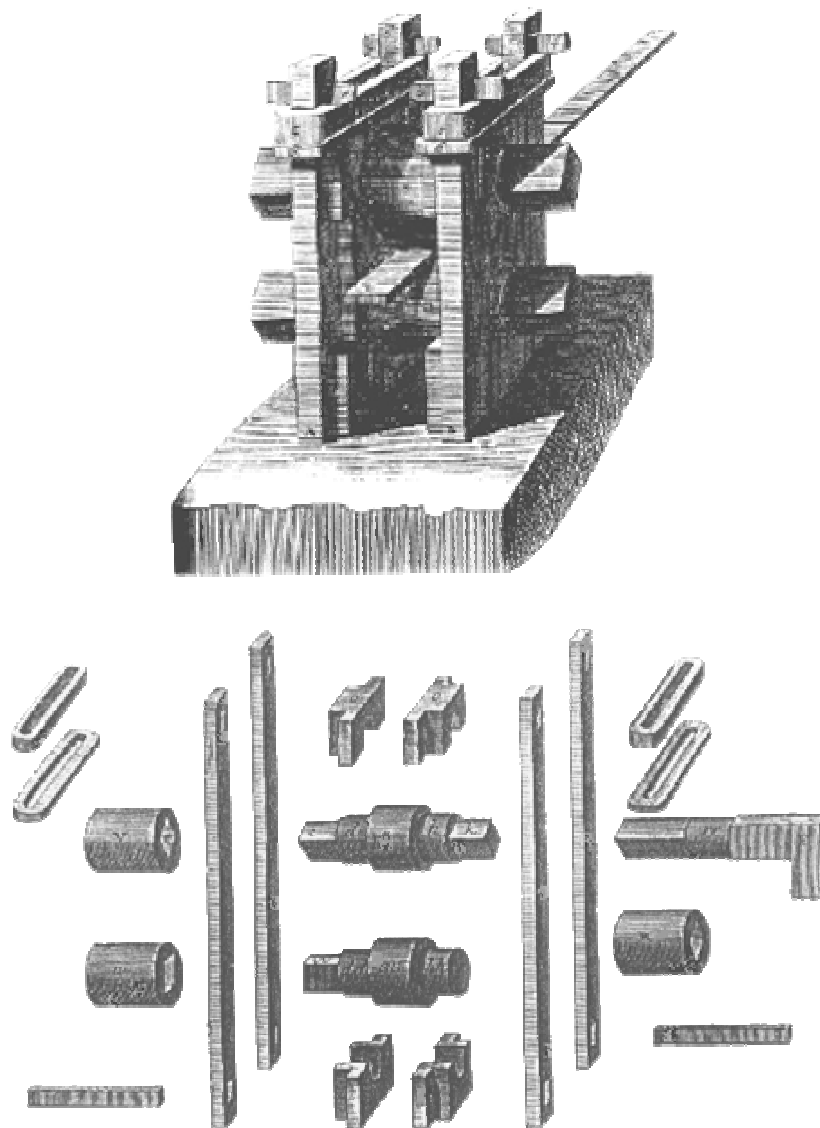
The coining industry in Segovia has a long and fascinating history which goes back to the times of Roman occupation when a bronze coin which bore the name Segovia was struck between 30 and 20 BC. Today, this coin constitutes the oldest known testimony of the name of the city.

During the times of the Re-conquest, in AD 1136, Emperor Alfonso VII made a donation of one quarter part of all the coins struck in Segovia for the construction of the city's first Cathedral. This donation provided jobs and prosperity and promoted Christian settlement in the city as the Moors continued to be pushed southwards. The document of this donation is the oldest known written testimony of the coining industry which later became so important to Segovia.

In 1455, King Henry the IV, also known as the Segovian King since he resided here and was quite fond of the city, constructed a new mint whose coins were the first to use the city's aqueduct as the mintmark on the coin. This symbol became known around the world since it appeared on every coin struck in Segovia during more than 400 years. This mint, known as the "Old Segovia Mint," was located in the upper walled portion of the city and continued to produce coins until 1681, always using the crude hammer-struck method.

New Technology

Around the mid 1500's, German technology began to replace the ancient hammer-struck method of coining, in use since the dawn of coinage around 700 BC. This new method employed rolling machines which were driven by giant waterwheels. This new process arrived quickly in Spain as a result of the Hapsburg royal family ties.



Rolling machine with parts view

Towards the end of the year 1580, King Philip II of Spain negotiated several agreements on troop maneuvers and artillery production with his cousin, Archduke Ferdinand of Tyrol, who, pleased with the outcome, gave several of these new coining machines to Philip for use in Spain to help process gold and silver brought from the New World. These machines were built in the Hall Mint, near Innsbruck, Austria and in February of 1582 special technicians were sent to Spain to prepare for their transfer and installation.

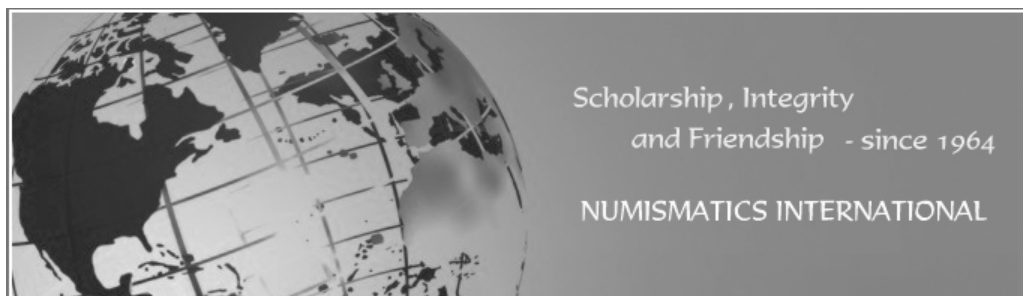
At first, it was thought the machines should be installed in Seville where the galleons unloaded their ingots and coins could be immediately produced. Several other sites were also considered, such as Lisbon (then under Spanish control), Toledo and Madrid. But in May of 1583, an old paper factory and flour mill on the Eresma River in Segovia was chosen specifically by King Philip II as the site for his new mint.

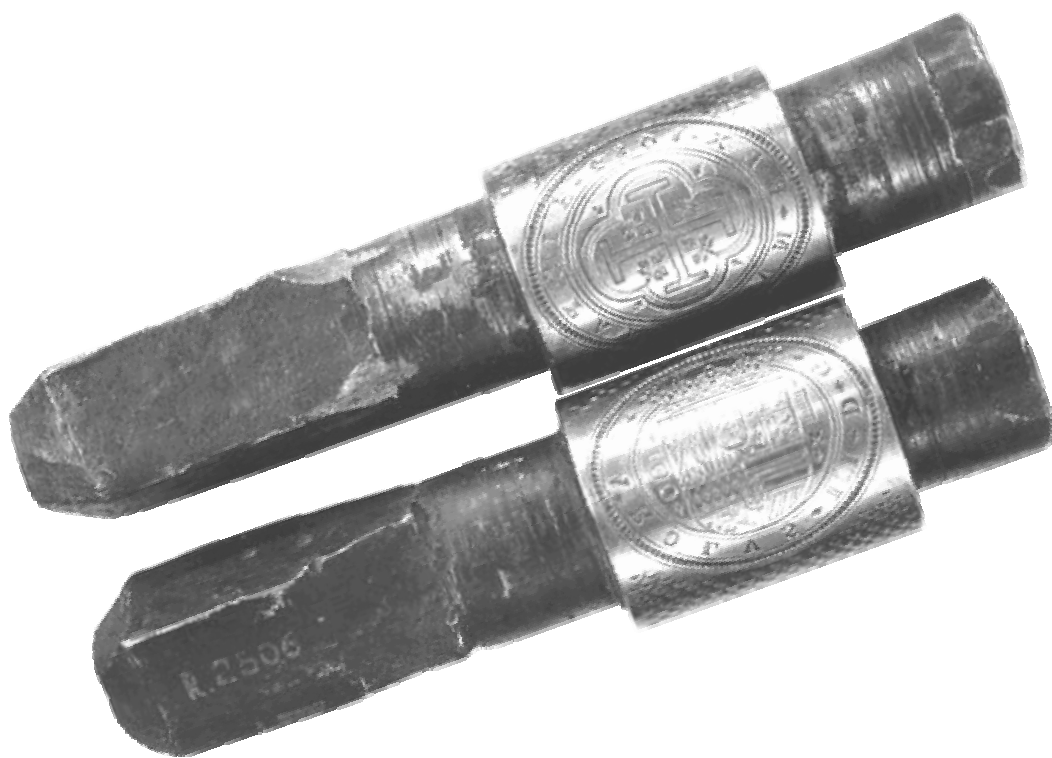
The work on the new building began on November 7, 1583, using plans drawn by Juan de Herrera, the most famous Spanish architect of all time, who had met with the King and the German technicians at the old mill site to jointly decide procedures.

On June 1, 1585, the new machinery arrived in Segovia in what is now considered to have been the largest expedition for the transfer of industrial technology ever undertaken up until then. The first trial coins rolled off the machines within four weeks of their arrival and by March of 1586 the Mint began regular production of coins.

During the next 100 years, Segovia had two completely different mints, which functioned simultaneously but totally independent from each other. The Old Segovia Mint, governed by the Royal Treasury, only issued hammer-struck pieces; while Philip II's new Mill Mint, governed by his own private Royal House, always issued mechanically produced coins.

The novel German coining technology was capable of producing large, nearly flawless, coins due to the enormous pressure applied to the metallic strips as they passed between the rollers. Compared with the crude hammer-struck coins issued by all the other Spanish Mints, these pieces stood out in commerce and were readily accepted for their face value, unlike the hammer-struck pieces which were always being clipped and filed, forcing merchants to weigh coins in order to calculate their value. This is particularly important when one considers that the Spanish eight real was the standard of the day for world commerce, circulating freely even in the United States up until 1857, when finally prohibited.





Reverse and obverse coin dies for the spectacular 100 Escudo gold piece, the largest Spanish coin ever struck at 76mm in diameter and over 11 ounces in weight, an exclusive issue produced only at the Royal Mill Mint of Segovia.



Another set of coin dies



Mill rolled "coin" strip



Eight Real: Milled, left; Hammered, right.

Hammer-struck coins had very irregular edges which inspired the illicit art of clipping bits of gold and silver from them before returning them one by one to circulation. The roller-mills, as used in Segovia, produced coins with almost perfect edges, thwarting unscrupulous individuals from performing their illicit practice.

The Royal Mill Mint in Segovia was the most technologically advanced Spanish mint until 1700 when modern screw presses were installed at the mints in Seville, because of its proximity to the port where metals arrived, and Madrid, because King Philip V was beginning a centralization plan. This plan eventually culminated in the closure of the mints in Toledo, Granada, Valladolid, Burgos, Cuenca, La Coruña and the Old Segovia Mint in 1730, though many of these had already ceased production.

This screw-press was made in the Seville Mint in 1735 and installed in the Segovia Mint to strike a new series of copper coins which began in 1772. After this date the roller-mills were only used to prepare the metal strips from which the blanks were cut, and not to roll the coin designs onto the strips as before. This press is presently on display in the Alcazar castle of Segovia.

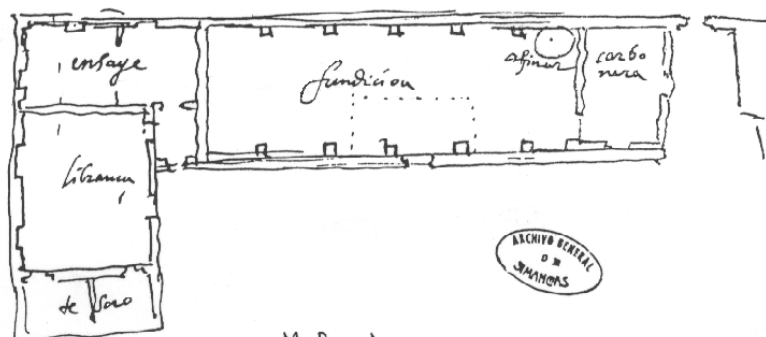
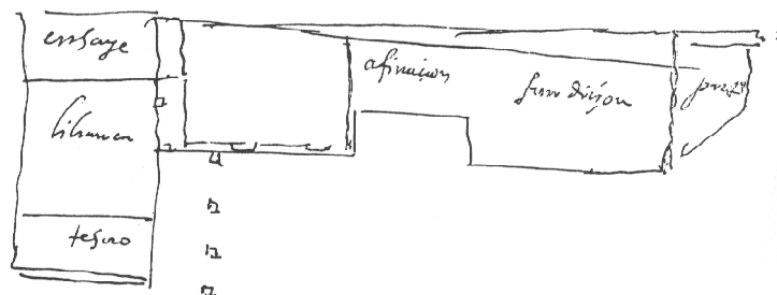


Recent History

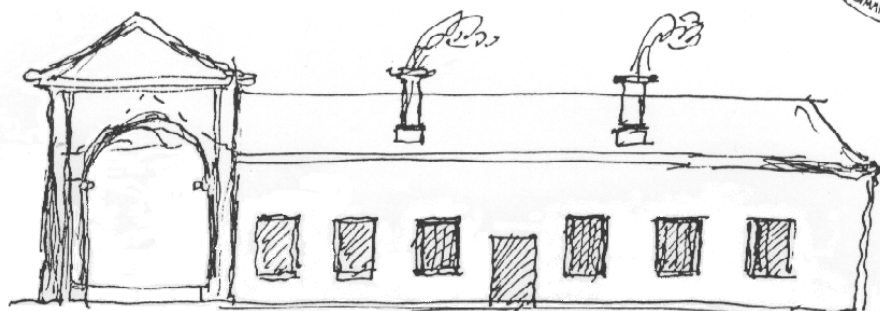
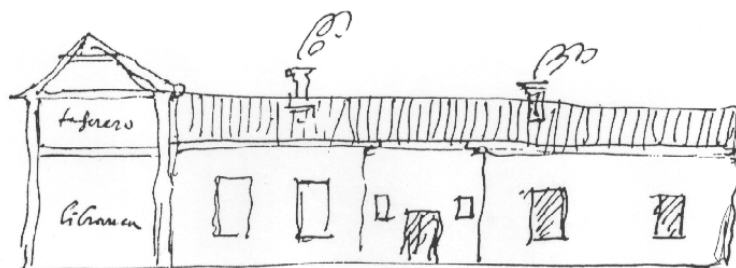
In 1868 the Royal Mill Mint in Segovia and the Seville facility were finally closed, both giving way to continuous pressures to consolidate all coinage production at the large new mint in Madrid which began striking with steam-driven screw presses in 1861. The historic building was sold at auction in 1874 and functioned as a water-powered flour mill under various owners until 1974 when it was finally abandoned and shortly thereafter sold. During the 1980's various attempts were made by Segovia City Hall to purchase the building which had begun to seriously deteriorate after more than a decade of total abandonment.

Unsuccessful in its attempts to rescue the building, City Hall, with the approval of the regional government, began an expropriation process in 1989 which saw the final recourse of the private owner rejected by the National Supreme Tribunal in 1995. In spite of these essential bureaucratic procedures, the historic monument still languishes in utter abandonment to this day while local, regional and national politicians haggle over the final payment to the previous owner, considered a necessary step before the restoration project can effectively begin.

Today the historic Royal Mill Mint is considered to be the oldest industrial building still standing in Spain and one of the oldest mechanized manufacturing plants still remaining in the world. Located at the foot of the Segovia Castle (Alcazar) in the most protected historic zone of the city, it has been declared an Object of Cultural Interest by the Spanish Government and an integral component of the city's historic complex of monuments declared Patrimony of Mankind by UNESCO in 1985.



M. P. y D. - XXXIV-22



1607 Plans and perspectives of the foundry, assay and treasury building on the upper patio level as drawn by Francisco de Mora for repair work to be performed after a fire. (AGS [Archivo General de Simancas], M.P.& D., XXXIX-22).

Images are not actual size.

Used with permission of the Friends of the Segovia Mint
<http://www.segoviamint.org>

NI

Pattern 8 Reals 1827 Guanajuato & 1882 Hermosillo
Kent Ponterio, Ponterio & Associates NI #1221



Figure 1
1827 Guanajuato Pattern 8 Real (Enlarged $\times 1.25$)

Among the most classic of Mexican Pattern 8 Reals are the 1827 Guanajuato and 1882 Hermosillo, both unique in their design and of exquisite beauty. The 1827 Guanajuato Pattern was produced at the Royal Mint in London by William Wyon, one of the most talented and noted engravers ever to work in England. It displays quality workmanship for the time, with its neatly detailed design, higher than normal relief and sharp strike. The lettering used in both the obverse and reverse legends are neatly cut and precise. Struck with a medallion die axis, it has a plain edge and has a very sharp upset rim with ornate denticles struck with the care and precision that is more reminiscent of contemporary English medals. It is undoubtedly struck with the state-of-the-art steam-powered coining presses then available at the Royal Mint in London. Buttrely, noting that specimens were struck in London, says that the coins and dies were sent to Mexico in 1827. There the dies were seized by customs agents at the port of Veracruz, because they were in violation of the regulation that only the central mint at Mexico City could provide dies and matrices of the branch mints.

The Hermosillo Pattern, illustrated in figure 2 below, has the identical design to that of the 1827 Guanajuato Pattern produced by William Wyon with the exception of the obverse legend. There are even identical effects within the dies which appear on both, most noticeably a small raised dot directly to the left of the liberty cap, however slightly less pronounced on the latter. Some authors guess that the Hermosillo pieces were produced in England, namely dies; however, their method of manufacture would suggest otherwise. Although the Hermosillo patterns strongly resemble the 1827 Guanajuato patterns, there are several distinct differences.



Figure 2
1882 Hermosillo Pattern 8 Real (Enlarged $\times 1.25$)



Figure 3
1880 Hermosillo 8 Real circulation strike (Enlarged $\times 1.25$)

The first is the use of a milled edge identical to that of contemporary circulation strikes minted at the Hermosillo mint. The Hermosillo Pattern is struck with a coin die axis and has an obverse legend produced with identical punches used on contemporary Hermosillo 8 Reals between 1876 and 1880. The assayer's initials "J.A." are consistent with that of Jesus Acosta, assayer of the Hermosillo mint from 1877-1883. There is evidence of the planchet shifting slightly during striking, leaving somewhat diagonal flow lines in the metal, most prominent in the obverse and reverse legends. This would point towards the Hermosillo pieces being struck with inferior minting equipment, just as the Guanajuato pieces which were not held firmly in a collar. Evidence would suggest that an unfinished pair of the William Wyon's original Guanajuato pattern dies (obverse legend omitted) or the hubs used to produce dies somehow were found in Hermosillo in the early 1880's and were then engraved with

the pertinent information pertaining to the mint at that time. How and why this strange phenomenon occurred still remains somewhat of a mystery. It is possible that the confiscated dies in Veracruz somehow remained intact for 55 years and made their way to the Hermosillo Mint, where they were used. It is also possible that since the mint was at the time leased to Robert R. Symon of the English firm Symon & Cia, the William Wyon dies were purchased and brought over from England and used to strike these fascinating patterns. The exact occurrence of events may never be fully known.

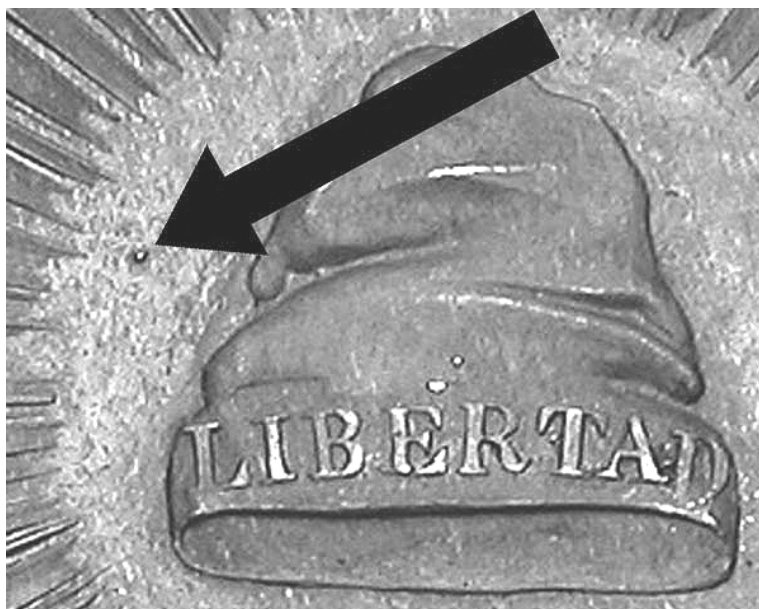


Figure 4
Die defect on 1827-GO



Figure 5
Die defect on 1882-HO

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This article originally incorporated in Ponterio & Associates' sale #142 catalog, April 27 & 28, 2007.

NI

Quiz Answers

1. Gettone.
2. *Catalogue Général Illustré des Editions de la Monnaie de Paris*.
3. Germany 1922 Pick 71/72 that depicted a laborer with a hidden vampire sucking blood from his throat.
4. There are actually three catalogers: Jean L. Martin, whose book is very hard to find, and Delbert Ray Krause, whose book is readily available on eBay. A third catalog by Jürg Richter has recently been published.

NI

Fiji Six Pence Roger Lane NI #815



During World War II, England could not supply small silver coinage to its Pacific colony of Fiji, so an American mint provided these issues with the familiar mintmark of "S" for San Francisco.

NI

Book News and Reviews

Encyclopedia of Small Silver Coins, Third Edition. Previously published on CD Rom, the author, Roger deWardt Lane, has placed the latest version of his work on internet at <http://www.dewardt.net/encyclopedia.html>.

First published in 1997, a revised second edition was released six years later on CD Rom with the title *Modern Dime Size Silver Coins of the World with Footnotes to History*, for which the author won the Numismatic Literary Guild 2003 "Best Software Award." (For a very brief excerpt, see "Fiji Six Pence" on the previous page. A review of the second edition was published in April 2003 NI Bulletin—*Ed.*)

The result of forty years of study, the current version on internet has 600 pages with over 1000 enlarged coin images, plus another thousand historical clip art drawings. There are hundreds of footnotes detailing biographies of engravers, designers, and mint city descriptions, all contemporaneous with the associated coins.

Information supplied by the author



Member Notices

Gallery Numis (Tom Galway), P.O. Box 620421, Middleton, WI 53562-0421. Fixed price list #27 with coins from many nations in a wide range of prices. Also a special two-page "wholesale section" is included.

Fred Knust, First Light Numismatics, Box 2, Mason MI 48854. (517) 676-9317. I have several Ancient Greek Numismatic books for sale; these are Great Britain SNGs. Spencer-Churchill & Salting Vol. I, Part I, 1931, Fine; Lockett Vol. III, Part II, 1939, Fine +; Part IV, 1945, Fine +; Part V, 1949, Fine +; 1957, Impression Fitzwilliam Vol. IV, Part VII, 1967, Fine +; Ashmolean Vol. V, Part I, 1951 Fine; Part I(A), 1962, VF; Part III, 1976, New. I also have a copy of Svoronos TA NOMISMATA TOU KRATOUS TWN PTOLEMAION, Athens, 1904, Vol. 1-3, bound with Hulch et al. DIE MÜNZEN DER PTOLEMAEER Athens 1908, Very Fine in 2 hard bound volumes with dark green leather spines.



QUIZ

Bob Fritsch NI #LM134

1. What is the term for the often-seen Italian telephone token?
2. What is the Paris Mint's medal catalog called?
3. What is a Vampire Note?
4. Who wrote the book on Swiss Shooting Medals?

Answers may be found elsewhere in this edition.

